

Integrated Arts Unit – Lesson Plans

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| <p>Title of Unit:</p> <p>Poetry through the Arts</p> | <p>Developed by:</p> <p>Darren Kools</p> <p>Completed as part of course requirements for the Integrated Arts A.Q. Course:</p> <ul style="list-style-type: none"> - Course Delivery: Online - Course Code: EDUC-4515 - Session Code: SS500 - Instructor: Jeanne LePage |
| <p>Grade Level:</p> <p>ENG1D – Grade Nine Academic English ALC10 – Grade Nine Integrated Arts</p> | <p>Duration of Unit:</p> <p>Because this addresses two courses, each day consists of two 75 minute periods.</p> <p>10 instructional days 5-7 work periods depending on time constraints and student work pace.</p> |

| Lesson 1 – Artistic Analysis | |
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| Subject(s): ENG1D and ALC10 | Lesson Duration: Approximately 1 day. |
| Curriculum Expectations | Learning Goals |
| <p>ALC10 – Theory: identify the elements and principles common to all the arts (e.g., space, time, form, contrast, unity, variety, movement, balance);</p> <p>-demonstrate an understanding of the use of elements and principles in various artworks of their own and others;</p> <p>Analysis- apply the process of critical analysis (initial reaction, description, analysis, interpretation, and judgement) to selected works and productions;</p> <p>ENG1D -</p> <p>Developing Vocabulary 3.3 identify and use several different strategies to expand vocabulary</p> <p>Organizing Ideas</p> | <p><i>Learn and apply the process of cross artistic analysis.</i></p> |

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| <p>1.4 identify, sort, and order main ideas and supporting details for writing tasks, using several different strategies and organizational patterns suited to the content and purpose for writing</p> <p>Form</p> <p>2.1 write for different purposes and audiences using several different literary, informational, and graphic forms</p> <p>Sentence Craft and Fluency</p> <p>2.4 write complete sentences that communicate their meaning clearly and accurately, varying sentence type, structure, and length for different purposes and making logical transitions between ideas</p> | |
| <p>Materials/Resources Needed:</p> | |
| <ul style="list-style-type: none"> • TV • DVD player • copy of Opening night: the four seasons from the CBC shop: (http://www.cbcshop.ca/CBC/shopping/product.aspx?Product_ID=ETART00108&Variant_ID=8035&lang=en-CA) • BLM – Feldman approach to artistic analysis • BLM – Arts commonalities | |
| <p>Minds On Approximately ____ min.</p> | <p>Notes</p> |
| <p>Watch Spring from- Opening night: the four seasons</p> <p>Discuss students thoughts and feelings about the piece.</p> | <p>Assessment</p> <p>Assessment FOR Learning: feedback given during discussion</p> <p>Assessment AS Learning: Use of broad questions leave student more aware of the goals</p> |
| <p>Action Approximately ____ min.</p> | <p>Notes</p> |
| <p>Handout: BLM- Feldman approach</p> <p>Explain each step of the analytical approach.</p> <ul style="list-style-type: none"> • Description- only describe what you see or hear. Describe in specifics but don't make assumptions or jump to conclusions. This is just the facts. For example: There is a yellow rock on stage centre surrounded by a dim reddish light with a general wash. | <p>Understanding each step of the Feldman approach is vital. Students will tend to skip to judgement or interpretation in the description section.</p> <p>Assessment</p> <p>Assessment FOR Learning: oral feedback of spring is given as a group. Summer movement is handed in, written descriptive feedback on the appropriateness and quality of observations</p> <p>Assessment AS Learning:</p> <p>Assessment OF Learning: Summer movement</p> |

- Analysis – This is what effect each element you saw has. What does it do technically for the piece. For example, the yellow rock stands out from the rest of the set, while the reddish light gives the set a warmer feeling.
- Interpretation- What is a possible meaning for the elements in the description and the effect that they have in the analysis? What does it mean to you? For example, The yellow rock that stands out stands for the golden nugget that everyone is always searching for. The reddish light symbolizes the dirty ruggedness of the natural environment of the gold.
- Judgement- What do you like or dislike about what you see, it's effect, and what you think it means. What did it make you think? For example, The yellow rock wasn't a very effective portrayal of gold, I would have made it sparkle slightly with pearlescent paint. I liked the treatment of the stage, it made the opening very suspenseful.

As a group fill out a Feldman approach analysis as a whole class, have students copy down in their notebooks.

Watch Summer from Opening night: the four seasons

Have students complete a Feldman analysis on the summer movement.

Explain the culminating activity.
Handout BLM-culminating activity

is handed in, written descriptive feedback on the appropriateness and quality of observations

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| <p>Consolidation Approximately 5 min.</p> | <p>Notes</p> |
| <p>Exit survey</p> <p>Matching -</p> <ul style="list-style-type: none"> • Before leaving, students will complete a matching mini quiz, and check answers before leaving. <p>Description -Do you like it?</p> <p>Analysis -What do you see or hear?</p> <p>Interpretation -What effect does it have?</p> | <p>Assessment</p> <p>Assessment FOR Learning: checking understanding through exit quiz</p> <p>Assessment AS Learning: reflecting on own learning – do I know what each category is and</p> |

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| Judgement | -What does it mean? | becoming more aware of the analytical process Assessment OF Learning: |
| Lesson 2 – Title: Music Improvisation | | |
| Subject(s): ALC10 and ENG1D | | Lesson Duration: Approximately 1 day. |
| Curriculum Expectations | | Learning Goals |
| <p>ALC10 - Theory: -demonstrate an understanding of arts elements that are specific to each of the arts (e.g., line to visual art, melody to music); * demonstrate an understanding of the use of elements and principles in various artworks of their own and others; * create works in one art by applying elements and principles found in all the arts (e.g., space and rhythm in dance, line and repetition in music, dynamics and contrasts in drama, and form and movement in visual arts); * modify elements (e.g., line, form, colour, texture, dynamics, time, space) of a work to change its effect (i.e., change dynamics in a piece of music); * communicate a specific message, using appropriate materials, techniques, and technologies; * apply and document the use of improvisation in all the arts. Analysis- apply the process of critical analysis (initial reaction, description, analysis, interpretation, and judgement) to selected works and productions;</p> <p>ENG1D -</p> <p>Developing Vocabulary 3.3 identify and use several different strategies to expand vocabulary</p> <p>Organizing Ideas 1.4 identify, sort, and order main ideas and supporting details for writing tasks, using several different strategies and organizational patterns suited to the content and purpose for writing</p> <p>Form 2.1 write for different purposes and audiences using several different literary, informational, and graphic forms</p> <p>Sentence Craft and Fluency 2.4 write complete sentences that communicate their meaning clearly and accurately, varying sentence type, structure, and length for different purposes and making</p> | | <p><i>Create a partly improvised musical reflection of a poem.</i></p> |

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| logical transitions between idea | | |
| Materials/Resources Needed: | | |
| <ul style="list-style-type: none"> • Computer • projector • speakers • internet access • BLM-Interval sounds • 4 midi capable keyboards | | |
| Minds On | Approximately ____ min. | Notes |
| <ul style="list-style-type: none"> • Clap rhythm for the class attention, end with clap, clap stomp. • Show Kurt & Twitch's step routine from "So you think you can dance" 2010 season. • Discuss the piece and the performance. <ul style="list-style-type: none"> ◦ "Are they making music, just dancing, or both?" ◦ Make sure to mention and define percussive. (The striking together of two bodies when sound is produced.) ◦ Use analysis tools from last lesson. - Description:Analysis:Interpretation:Judgement • Explore body percussion <ul style="list-style-type: none"> ◦ What percussive sounds can we make with only our bodies? <ul style="list-style-type: none"> ▪ Brainstorm ideas, but it will essentially come out to the following: Stomp, Patch (hands on thigh), Clap, and Snap. Remember the definition of percussive so vocal sounds don't count this round. • BODY ECHO's - Create various rhythms combining stomp, patch, clap and snaps and have students echo. Increase complexity and vary speed, syncopation to create a different effect. 2 minutes <ul style="list-style-type: none"> ◦ Discuss how each rhythm created a different mood or feeling. <ul style="list-style-type: none"> ▪ Fast rhythms- excited \ manic ▪ Softer sounds – relaxed, calm ▪ Heavy, lots of stomping – angry, distressed ▪ etc. | | <p>You may have to prepare rhythms in advance if you can not improvise.</p> |
| | | Assessment |
| | | <p>Assessment FOR Learning: listen to the group response, give descriptive feedback to students who are struggling.</p> <p>Assessment AS Learning:</p> |
| Action | Approximately ____ min. | Notes |
| Call and response Activity Echo <ul style="list-style-type: none"> • What if we wanted to have a conversation without using words? • We have learned to convey mood or feeling through body percussion, so instead of copying what I do, give me a response, something different but similar. Wait until I point to you to give your response as a | | <p>Encouragement is key for a first time improviser model both simple and complicated rhythms</p> |
| | | Assessment |
| | | <p>Assessment FOR Learning: Check student responses and give feedback to individuals that need it</p> |

class.

- Stomp, patch and snap a simple rhythm – wait... then point.
- Do the same rhythm and ask individuals for their answers. - use some good examples, and some diagnostic help.
- Mention except for not answering, that there is no wrong answer. (remember praise)

Call and response conversation

- Have BLM-conversation up on overhead, handout, or written on the board.
- Partners: Find One person with similar coloured socks
- Whoever has been furthest away from home goes first. Take a minute to decide what emotion you want to convey, and what body percussion you want to use.

Attention transition

- Whisper “apparition” over and over to one student, get them to continue to say it. Continue until the entire class is whispering in unison – conduct the volume from the front of the room, go from soft to loud, and back until you cut them off.
- Explain that this was an ostinato – a musical term that involves the repetition of rhythm or musical motive.

Interval long tones

- Pick 5 students to repeat the ostinato of “apparition”
- Pick 6 students who you know are relatively confident singers.
- The rest of the students become dedicated listeners – have them open their notebooks and divide it into four sections numbered one, two and three. Ask them to write down interpretation and judgement as well as feelings. - they may also draw in the space.
- Start the ostinato, and get the 6 singers to sing with you on Ooo
- Conduct them and cut off
 - explain how this was a drone, but to make it interesting we can introduce HARMONY – one of the seven elements of music.
- Start the ostinato, get three of the students to sing the original note, once they are established, get the other three to sing with you a perfect fifth above – use the keyboard if you have difficulty.
- Start everyone up again, this time when everyone is going, recite dramatically the poem *In a station of the metro* by Ezra Pound
- Discuss the effect each added layer had on the mood and feeling of the piece you created.
 - What does the poem mean?
 - How did the musical decisions reflect the poem and it's meaning?

Assessment AS Learning: reflection on presentation

Assessment OF Learning: feedback given on presentation, Feldman Analysis can be used in culminating task

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| <ul style="list-style-type: none"> ◦ What would you add to heighten the emotion in this piece? ◦ Was the choice for of word or words effective for the ostinato? • Intervals – the distance between two notes <ul style="list-style-type: none"> ◦ play “Atom game” rename to interval game - to get groups of six ◦ Handout BLM – intervals ◦ Within your groups assign the following positions <ul style="list-style-type: none"> ▪ 1 player – someone with the most piano experiences ▪ time keeper ▪ recorder ▪ dedicated listener ▪ discussion coordinator ▪ reader ◦ Fill out the what it sounds like column with the use of the midi keyboard– use as many adjectives as you can. - if groups have extra time, pick their top 2 adjectives for the musical adjective wall. ◦ While they are working, hand out copies of <i>When soft voices die</i> by Percy Shelley ◦ Readers take turns one adjective at time per group until all unique adjectives have been said. (a la scattergories) <p>Musical partial improvisation</p> <ul style="list-style-type: none"> • Fill out the musical decisions section on the Shelley sheet in your groups. • Bonus for adding sound effects or other instruments. <p>Presentation</p> <p>Present pieces to the class</p> <ul style="list-style-type: none"> • discuss each with descriptive feedback | |
| <p>Consolidation Approximately 5-7 min.</p> | <p>Notes</p> |
| <ul style="list-style-type: none"> • Have students in their arts journal do the Feldman artistic analysis: Description-analysis-interpretation-judgement – review each student presentation. | <p>You may have to review the Feldman process</p> <p>Assessment</p> <p>Assessment FOR Learning: Feedback given on analysis Identify what will be assessed &/or the type of assessment strategies/methods/tools to be used.</p> <p>Assessment AS Learning: Students reflect on their presentation</p> <p>Assessment OF Learning: Feldman analysis can be used as a part of the culminating activity</p> |
| <p>Lesson 3 – Title: Art Improvising- the doodle</p> | |

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| Subject(s): ALC10, ENG1D | Lesson Duration: Approximately 1 day. |
| Curriculum Expectations | Learning Goals |
| <p>ALC10 - Theory: -demonstrate an understanding of arts elements that are specific to each of the arts (e.g., line to visual art, melody to music); * demonstrate an understanding of the use of elements and principles in various artworks of their own and others; * create works in one art by applying elements and principles found in all the arts (e.g., space and rhythm in dance, line and repetition in music, dynamics and contrasts in drama, and form and movement in visual arts); * modify elements (e.g., line, form, colour, texture, dynamics, time, space) of a work to change its effect (i.e., change dynamics in a piece of music); * communicate a specific message, using appropriate materials, techniques, and technologies; * apply and document the use of improvisation in all the arts. Analysis- apply the process of critical analysis (initial reaction, description, analysis, interpretation, and judgement) to selected works and productions;</p> <p>ENG1D -</p> <p>Developing Vocabulary 3.3 identify and use several different strategies to expand vocabulary</p> <p>Organizing Ideas 1.4 identify, sort, and order main ideas and supporting details for writing tasks, using several different strategies and organizational patterns suited to the content and purpose for writing</p> <p>Form 2.1 write for different purposes and audiences using several different literary, informational, and graphic forms</p> <p>Sentence Craft and Fluency 2.4 write complete sentences that communicate their meaning clearly and accurately, varying sentence type, structure, and length for different purposes and making logical transitions between idea</p> | <p>Create meaningful doodles based on poems</p> |
| Materials/Resources Needed: | |
| <p>computer and projector sketch book BLM- visual art elements</p> | |

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| <p>1934 drawings -probably by Picasso Old guitar player – by Picasso a.nnotate.com subscription – free <ul style="list-style-type: none"> option to use sticky notes take this waltz by Leonard Cohen – great version by “frizzguitar” on youtube the Guitar by Federico Garcia Lorca</p> | |
| <p>Minds On Approximately ____ min.</p> | <p>Notes</p> |
| <p>Mind Doodling</p> <ul style="list-style-type: none"> Have students lay down on the floor, close their eyes recite an excerpt from Pablo Picasso's poetry as follows: “The never ending link of the black painting on waxed canvas unnailed from the frame enveloping the drama under it's folds” Without talking, keeping the emotion and essence of the poem, take out your sketch books and some sort of media- pencil, pen, marker, crayon, recite the poem fragment again ask students to draw and doodle. <ul style="list-style-type: none"> “Draw what you feel” “try closing your eyes and letting the pen move” “try to convey what the poem could mean but also what it feels like. Recite the poem periodically with soft Spanish guitar playing in the background After about five minutes – ask students to write adjectives that describe emotions or feelings of the poem and their drawings – use as many adjectives as possible and applicable. When they are finished, ask them to pair with the person on their right, and agree on the top two adjectives. Share with two other partners and agree on the top two again. Share with the class the top two descriptors and why you chose them. Show the 1934 drawings on the projector <ul style="list-style-type: none"> explain how these were found and thought to be done by Picasso around the same time as this poem It is not known whether the poem inspired the drawing or vice-versa. Ask students to add to their doodles to reflect both the poem and the drawing. - remember no erasing. | <p>Assessment</p> <p>Assessment FOR Learning: peer feedback of doodles</p> <p>Assessment AS Learning: reflecting on doodle and revising</p> |
| <p>Action Approximately ____ min.</p> | <p>Notes</p> |
| <p>Art Elements and Emotions</p> <ul style="list-style-type: none"> Handout BLM – visual art elements Have students colour in the colour wheel as well as the emotions typically associated with them. - see http://www.color-wheel-pro.com/color-meaning.html Have students fill out the rest of the sheet then share with the person next to them. Take up as a class. Project “the old guitar player” by Pablo Picasso Have students create a real or virtual sticky note (http://a.nnotate.com/docs/2010-08-02/cJc6yegC/index.html) using the following headings: <ul style="list-style-type: none"> Visual Art Element – choose either colour, line or shape (Description) | <p>Students may have problems with other people changing or altering their “art”, if so use the teachable moment to talk about graffiti and its transient nature</p> <p>Assessment</p> <p>Assessment FOR Learning: Checking elements sheet for appropriate answers,</p> <p>Assessment AS Learning: Two stars and a wish on their final doodle</p> <p>Assessment OF Learning:</p> |

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| <ul style="list-style-type: none"> ◦ Adjectives to Describe (Analysis) ◦ Meaning (Interpretation) • discuss key points made by the class and add any that they may have missed. <p>Refocusing – Mimic the position of the Old guitar player</p> <p>Focused doodles</p> <ul style="list-style-type: none"> • put on <i>take this waltz</i> by Leonard Cohen – instrumental version is best – there is a good one by frizzguitar on youtube. • Put <i>The Guitar</i> by Federico Garcia Lorca on the projector and read it aloud to the class. • In the students sketchbook, have them make up three sticky notes on artistic choices they plan to make about the poem. • Start the doodle in a blank page in your sketchbooks. • After five to ten minutes, announce that everyone will be moving two chairs to the left. Continue to doodle on the new page- Do not erase, do not scribble out, only use the unused space on the page. Add to the piece with your own thoughts and feelings. • Five to ten minutes later, announce everyone moves five to the right, and continue doodling. • When finished, signal return to their original work. Give each student a post it note and write down two stars and a wish. - explain if they haven't done this before. | |
| <p>Consolidation Approximately ____ min.</p> | <p>Notes</p> |
| <p>Have students browse the gallery of doodles and pick one other student work and complete a Feldman analysis on both.</p> <ul style="list-style-type: none"> • Description -be sure to describe all visual arts elements we studied • Analysis – What effect does each element lend to the doodle • Interpretation – What meanings can be derived from the doodle alone, or in conjunction with the poem? • Judgement - Do you like it, and why, give specifics about all previous categories. | <p>Students should be able to fluently use the Feldman analysis, those still struggling should be remediated (seek extra help)</p> <p>Assessment</p> <p>Assessment FOR Learning: analysis returned with descriptive feedback</p> <p>Assessment AS Learning: Student is reflecting on their own work through</p> <p>Assessment OF Learning: Feldman analysis can be used in culminating activity</p> |
| <p>Lesson 4 – Title: Contact Dance and Poetry</p> | |
| <p>Subject(s): ENG1D, ALC10</p> | <p>Lesson Duration: Approximately 1 day.</p> |
| <p>Curriculum Expectations</p> | <p>Learning Goals</p> |

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| <p>ALC10 - Theory: -demonstrate an understanding of arts elements that are specific to each of the arts (e.g., line to visual art, melody to music); * demonstrate an understanding of the use of elements and principles in various artworks of their own and others; * create works in one art by applying elements and principles found in all the arts (e.g., space and rhythm in dance, line and repetition in music, dynamics and contrasts in drama, and form and movement in visual arts); * modify elements (e.g., line, form, colour, texture, dynamics, time, space) of a work to change its effect (i.e., change dynamics in a piece of music); * communicate a specific message, using appropriate materials, techniques, and technologies; * apply and document the use of improvisation in all the arts. Analysis- apply the process of critical analysis (initial reaction, description, analysis, interpretation, and judgement) to selected works and productions;</p> <p>ENG1D -</p> <p>Developing Vocabulary 3.3 identify and use several different strategies to expand vocabulary</p> <p>Organizing Ideas 1.4 identify, sort, and order main ideas and supporting details for writing tasks, using several different strategies and organizational patterns suited to the content and purpose for writing</p> <p>Form 2.1 write for different purposes and audiences using several different literary, informational, and graphic forms</p> <p>Sentence Craft and Fluency 2.4 write complete sentences that communicate their meaning clearly and accurately, varying sentence type, structure, and length for different purposes and making logical transitions between idea</p> | <p>Create a dance using body elements, timing and contact dance techniques.</p> |
| <p>Materials/Resources Needed:</p> | |
| <p><i>The Baby's Dance</i> – Ann Taylor recording of lullaby - Brahms <i>A Poison Tree</i> – William Blake Local Dance instructor – preferably versed in contact dance A large or multiple spaces for rehearsal and \ or performance</p> | |
| <p>Minds On</p> | <p>Approximately ____ min. Notes</p> |

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| <p>Crib Exercise</p> <ul style="list-style-type: none"> • Turn off the lights, tell all students to lay on the floor, tucked in a fetal position, knees tucked to their chest. • Instruct students to react without words or sounds to the words I say – put on Brahms lullaby • After each line you say give a chance for random students to give a one liner about how they feel. <ul style="list-style-type: none"> ◦ You open your eyes, and see the bars around you ◦ Yawn, and stretch out your tiny little legs ◦ You look up and see things floating above you, while you stretch out your tiny little arms ◦ You hesitantly make your way to your feet on your chubby shaky legs. ◦ <i>The Baby's Dance</i> by Ann Taylor - Dance little baby, dance up high, ◦ Never mind baby, mother is by; ◦ Crow and caper, caper and crow, ◦ There little baby, there you go; ◦ Up to the ceiling, down to the ground, ◦ Backwards and forwards, round and round; ◦ Dance little baby, and mother shall sing, ◦ With the merry coral, ding, ding, ding. ◦ Your body is heavy | <p>Much silliness can occur especially in the immature boys, use proximity and one liners to help refocus them.</p> |
| | <p>Assessment</p> <p>Assessment FOR Learning: One liners give the teacher the ability to gauge and guide pacing</p> <p>Assessment AS Learning: One liners to be aware of their own feelings</p> |
| <p>Action Approximately ____ min.</p> | <p>Notes</p> |
| <p>Phone numbers</p> <ul style="list-style-type: none"> • We will be looking at two of the elements of dance, first body • Have the class mimic the following positions: <ul style="list-style-type: none"> ◦ Crouched and tucked ◦ head up but crouched ◦ bent over with hands on the ground ◦ right arm up ◦ left arm up ◦ standing but body in L shape ◦ left knee up ◦ right knee up ◦ arms outstretched ◦ hands up • Tell them that each position correlates to a number, review the numbers and the positions with the entire class again. • Instead of using numbers to represent telephone numbers, let's use the positions • Do the school telephone number (include the area code) as a whole class • Have students do their own phone numbers individually. • Get into groups of three and share your telephone numbers with your group, when you are finished practice doing all three numbers simultaneously. • Circulate to groups to give descriptive feedback – use the local dancer to help cover all groups. <p>Transitions transition – Call out “What's the 411?”, and do the actions with the dancer – focus on implementing interesting transitions between numbers.</p> <ul style="list-style-type: none"> • Have the dancer or you talk about transitions | <p>Some students with memory issues have difficulty remembering the positions- have “study cards” available for those who need them.</p> <p>Assessment</p> <p>Assessment FOR Learning: Using the guest artist to give constructive feedback during preparation</p> <p>Assessment AS Learning: Groups become self aware when they revise and improve their transitions</p> <p>Assessment OF Learning:</p> |

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| <p>between static (still) shapes and how you can change the emotion by changing the time (another element of dance)</p> <ul style="list-style-type: none"> ◦ Rhythm – pulse, beat ◦ Speed ◦ Accent ◦ Duration ◦ Phrases <ul style="list-style-type: none"> • Demonstrate How the phone number becomes one fluid movement that melds together, and depending on the transition, conveys emotion. • Have groups work on their phone numbers with improved transitions to convey the following: <ul style="list-style-type: none"> ◦ Depression ◦ Revealing the winning lottery ticket ◦ A Car crash <p>Artist Demo contact dance</p> <ul style="list-style-type: none"> • Have the guest artist do a contact dance demonstration • Have them work with the students to learn technique and safety • They can incorporate contact techniques in their group of three phone numbers. <p>Poem emotions</p> <ul style="list-style-type: none"> • Read <i>A poison tree</i> by William Blake • Have a short discussion on judgement and interpretation (Feldman) • Have class get into groups of 4, each group member gets a letter a – d • Handout Poem • A's – Look in the last stanza of the poem to underline two words that indicate the emotion of that stanza. B's = 3rd, C's = 2nd, D's = 1st. • Get in letter groups to agree upon a movement that encapsulates the words and the stanza. • In number groups teach the movement to the other members, and decide on transitions or additional movements to add as well as contact elements for four people. • Give them time to practice • Present dances to the class | |
| <p>Consolidation Approximately ____ min.</p> | <p>Notes</p> |
| <p>Feedback</p> <ul style="list-style-type: none"> • Discuss each performance and give written feedback from both teacher and guest. • Peer feedback presented orally. • Possibility of Feldman analysis | <p>Give students the option to do a Feldman analysis</p> <p>Assessment</p> <p>Assessment FOR Learning: peer, teacher, and guest feedback is given orally</p> <p>Assessment AS Learning: student reflects on</p> |

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| | <p>peer feedback</p> <p>Assessment OF Learning: Feldman analysis can be used in culminating task</p> |
| <h2 style="text-align: center;">Lesson 5 – Title: The Storyteller</h2> | |
| <p>Subject(s): ENG1D, ALC10</p> | <p>Lesson Duration: Approximately 1 day.</p> |
| <p>Curriculum Expectations</p> | <p>Learning Goals</p> |
| <p>ALC10 - Theory: -demonstrate an understanding of arts elements that are specific to each of the arts (e.g., line to visual art, melody to music); * demonstrate an understanding of the use of elements and principles in various artworks of their own and others; * create works in one art by applying elements and principles found in all the arts (e.g., space and rhythm in dance, line and repetition in music, dynamics and contrasts in drama, and form and movement in visual arts); * modify elements (e.g., line, form, colour, texture, dynamics, time, space) of a work to change its effect (i.e., change dynamics in a piece of music); * communicate a specific message, using appropriate materials, techniques, and technologies; * apply and document the use of improvisation in all the arts. Analysis- apply the process of critical analysis (initial reaction, description, analysis, interpretation, and judgement) to selected works and productions;</p> <p>ENG1D -</p> <p>Developing Vocabulary 3.3 identify and use several different strategies to expand vocabulary</p> <p>Organizing Ideas 1.4 identify, sort, and order main ideas and supporting details for writing tasks, using several different strategies and organizational patterns suited to the content and purpose for writing</p> <p>Form 2.1 write for different purposes and audiences using several different literary, informational, and graphic forms</p> <p>Sentence Craft and Fluency 2.4 write complete sentences that communicate their meaning clearly and accurately, varying sentence type,</p> | <p>Create a vibrant and interesting story told orally inspired by a poem</p> |

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| structure, and length for different purposes and making logical transitions between idea | |
| Materials/Resources Needed: | |
| Flashlight or led candles or fake fire <i>Frost at Midnight</i> - Coleridge <i>The red Wheel barrow</i> – William Carlos Williams Tape recorders 8 – can use computer to record, can use cell phones to record only!(only in a pinch), BLM- dramatic structure of a storyteller | |
| Minds On Approximately ____ min. | Notes |
| 3 headed storyteller <ul style="list-style-type: none"> Everyone in a big circle on the floor Have students retell the story of the three little pigs – one word at a time. Break into smaller groups (5ish) and assign a different fairytale and do the same Discuss- What was difficult about this activity? | Some students will find this difficult and laugh, act up or sabotage the story, intervention may be needed when in smaller groups. Assessment Assessment FOR Learning: Discussion Assessment AS Learning: |
| Action Approximately ____ min. | Notes |
| Spooky storytelling <ul style="list-style-type: none"> Gather back on the floor, turn out the lights, have the flashlights or led candles or fake fire in the middle Tell <i>Frost at midnight</i> -Coleridge excerpt Have them journal the ending of the poem. Share Tell the story of the Don Valley Monster (or one similar) explain how the story came about and evolved over time – creative process An Effective Storytelling <ul style="list-style-type: none"> Hand out BLM-dramatic structures Do a quick version of the story and ask students to mirror the structure through their bodies. Crouched down for the introduction, and tallest for climax. Transition – grab the person next to you for a quick wheel barrow race. So much depends on... imagination <ul style="list-style-type: none"> Without talking have the class arrange themselves from shortest to tallest, then group into threes. Read <i>the red wheel barrow</i> by William Carlos Williams Using mind maps of key words, brainstorm ideas for a story based on the poem. Hand out one recording device to each group When brainstorming is done, have the students tell their tale into the recording device. The tale should be improvised based on the brainstorming done earlier.- remember this is only the first draft and does not have to be perfect, but try to capture the essence of the poem. | The Don Valley monster story is one I created, you may have to create your own Assessment Assessment FOR Learning: group feedback guides revisions in the story Assessment AS Learning: revisions help self development too Assessment OF Learning: |

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| <ul style="list-style-type: none"> ◦ The oldest person in the group starts the tale – they are to tell the beginning of the story from the introduction to the inciting moment ◦ The 2nd oldest covers the rising action ◦ The youngest student does the climax and denouement • Review the recording in your group and make notes on the following: <ul style="list-style-type: none"> ◦ Does your story follow the dramatic story structure?(description) - elements <ul style="list-style-type: none"> ▪ If not, how can you alter the order of events? ◦ Did you capture the essence of the poem(analysis) – the effect <ul style="list-style-type: none"> ▪ if not, what could you change to better represent the poem? ◦ Is there a moral or meaning for your story, does it relate to the poem? (Interpretation) – what does it mean <ul style="list-style-type: none"> ▪ Could you add a moral or deeper meaning without drastically changing the story? ◦ Did you like the story?(Judgement) <ul style="list-style-type: none"> ▪ What elements were good, which were not so good and can change? • Revise the story as a group and record key plot points only – no sentences! • Practice telling to your group • When finished, all oldest members of the groups come together and tell their stories. All Middle members and youngest members do the same. | |
| Consolidation Approximately ____ min. | Notes |
| Reflection journal <ul style="list-style-type: none"> • Have students write in their journals about the extent of their success altering their stories. Have them reflect on the experience of speaking to a group of their peers. They should also write about how different each of the tales they heard was. Include some Feldman analysis. | Journals can be counted as a Feldman analysis Assessment Assessment FOR Learning: descriptive feedback is written on the journal and handed back Assessment AS Learning: reflection of success and re-assessment of goals Assessment OF Learning: Journal can be used in culminating task |
| <h2 style="text-align: center; margin: 0;">Lesson 6 – Title: Poetic Devices</h2> | |
| Subject(s): ENG1D, ALC10 | Lesson Duration: Approximately 1- 2 days. |
| Curriculum Expectations | Learning Goals |
| ALC10 - | Understand and reinterpret a presentation of |

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| <p>Theory: -demonstrate an understanding of arts elements that are specific to each of the arts (e.g., line to visual art, melody to music); * demonstrate an understanding of the use of elements and principles in various artworks of their own and others; * create works in one art by applying elements and principles found in all the arts (e.g., space and rhythm in dance, line and repetition in music, dynamics and contrasts in drama, and form and movement in visual arts); * modify elements (e.g., line, form, colour, texture, dynamics, time, space) of a work to change its effect (i.e., change dynamics in a piece of music); * communicate a specific message, using appropriate materials, techniques, and technologies; * apply and document the use of improvisation in all the arts. Analysis- apply the process of critical analysis (initial reaction, description, analysis, interpretation, and judgement) to selected works and productions;</p> <p>ENG1D -</p> <p>Developing Vocabulary 3.3 identify and use several different strategies to expand vocabulary</p> <p>Organizing Ideas 1.4 identify, sort, and order main ideas and supporting details for writing tasks, using several different strategies and organizational patterns suited to the content and purpose for writing</p> <p>Form 2.1 write for different purposes and audiences using several different literary, informational, and graphic forms</p> <p>Sentence Craft and Fluency 2.4 write complete sentences that communicate their meaning clearly and accurately, varying sentence type, structure, and length for different purposes and making logical transitions between idea</p> | <p>various poetic devices</p> |
| <p>Materials/Resources Needed:</p> | |
| <p>Computers are an option for research BLM- Poetic Devices fill in sheet BLM -Poetic Devices definitions BLM – Poetic Devices examples</p> | |
| <p>Minds On</p> | <p>Notes</p> |
| <p>Which device are you? • On their way in, hand students a slip of paper with an example of a</p> | <p>You may have to familiarize students with the concept of the life lines- some students have not</p> |

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| <p>literary device on it.</p> <ul style="list-style-type: none"> Post categories around the room, and tell students to activate their prior knowledge of literary devices to put themselves under the correct device. <ul style="list-style-type: none"> If students are having a hard time, they have three life lines <ul style="list-style-type: none"> ask a friend poll the class 50\50 Get students to write down the definitions as well as a different example in their sketchbooks. | <p>seen who wants to be a millionaire</p> |
| <p>Action Approximately ____ min.</p> | <p>Assessment</p> |
| | <p>Assessment FOR Learning: feedback on different example e.g. – your on the right track</p> <p>Assessment AS Learning:</p> |
| <p>Focusing point: - alliterative name game</p> <ul style="list-style-type: none"> create a circle think up an adjective that describes you and your personality that starts with the same sound as your first name. I'll go first – Crazy Kools, the next person will say Crazy Kools, then add their alliterative name. After playing deconstruct how this helps you remember what alliteration is. <p>Task:</p> <ul style="list-style-type: none"> Hand out BLM-artistic devices Create an arts based presentation of your assigned poetic device <ul style="list-style-type: none"> Remember – your presentation must <ul style="list-style-type: none"> be clear and concise be artistic – involve elements of one or more of the arts explain the poetic device Give a good amount of time for working on this project – possibly an extra work period. | <p>Notes</p> |
| | <p>Assessment</p> |
| | <p>Assessment FOR Learning: continuing feedback given throughout creative process</p> <p>Assessment AS Learning: Students are directed to look back at the expectations and reflect.</p> <p>Assessment OF Learning: Task will be marked on a rubric and given descriptive feedback</p> |
| <p>Consolidation Approximately ____ min.</p> | <p>Notes</p> |
| <p>Presentation and analysis</p> <ul style="list-style-type: none"> During the presentation, observers must write up a Feldman analysis on 6 of the 12 poetic devices. | <p>Create a sense of event by using a small stage, or gallery \ installation</p> |
| | <p>Assessment</p> <p>Assessment FOR Learning: feedback given during short discussion after presentation</p> <p>Assessment AS Learning: Students become more aware of their own presentation by analyzing others</p> <p>Assessment OF Learning: Feldman analysis can be used in culminating task</p> |
| <p>Lesson 7 – Title: 16th - 18th Century Poets</p> | |
| <p>Subject(s): ENG1D, ALC10</p> | <p>Lesson Duration: Approximately 1 day</p> |
| <p>Curriculum Expectations</p> | <p>Learning Goals</p> |

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| <p>ALC10 - Theory: -demonstrate an understanding of arts elements that are specific to each of the arts (e.g., line to visual art, melody to music); * demonstrate an understanding of the use of elements and principles in various artworks of their own and others; * create works in one art by applying elements and principles found in all the arts (e.g., space and rhythm in dance, line and repetition in music, dynamics and contrasts in drama, and form and movement in visual arts); * modify elements (e.g., line, form, colour, texture, dynamics, time, space) of a work to change its effect (i.e., change dynamics in a piece of music); * communicate a specific message, using appropriate materials, techniques, and technologies; * apply and document the use of improvisation in all the arts. Analysis- apply the process of critical analysis (initial reaction, description, analysis, interpretation, and judgement) to selected works and productions;</p> <p>ENG1D -</p> <p>Developing Vocabulary 3.3 identify and use several different strategies to expand vocabulary</p> <p>Organizing Ideas 1.4 identify, sort, and order main ideas and supporting details for writing tasks, using several different strategies and organizational patterns suited to the content and purpose for writing</p> <p>Form 2.1 write for different purposes and audiences using several different literary, informational, and graphic forms</p> <p>Sentence Craft and Fluency 2.4 write complete sentences that communicate their meaning clearly and accurately, varying sentence type, structure, and length for different purposes and making logical transitions between idea</p> | <p>Create an critical analysis as well as artistic interpretation of 16th, 17th and 18th Century poetry</p> |
| <p>Materials/Resources Needed:</p> | |
| <p><i>Tyger Tyger</i> – William Blake <i>Shall I compare thee</i> – William Shakespeare + analysis <i>Sonnet- When I have fears</i> – J Keats Computer Projector Internet access</p> | |

| speakers | |
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| Minds On | Approximately ____ min. |
| <p>Compare and contrast these three recitations of Shakespeare's Sonnet 141</p> <ul style="list-style-type: none"> • http://www.youtube.com/watch?v=O7S64LuL-0o&feature=related - professional • http://www.youtube.com/watch?v=Mls58mhuXsI - amateur • http://www.youtube.com/watch?v=eUzslPhNP6M - from 10 things I hate about you <p>Discuss the impact of the delivery of each.</p> | <p>Make sure the audio video equipment is ready and turned up, some of the volume is soft.</p> <p>Assessment</p> <p>Assessment FOR Learning: Feedback through discussion</p> <p>Assessment AS Learning:</p> |
| Action | Approximately ____ min. |
| <p>Poetic Analysis</p> <ul style="list-style-type: none"> • Read <i>Shall I compare thee</i> - Shakespeare • On an overhead or projector lead students through finding the poetic devices in the poem. <p>Your turn</p> <ul style="list-style-type: none"> • Have students choose one of the two other poems <ul style="list-style-type: none"> ◦ <i>Tyger Tyger</i> – Blake ◦ <i>Sonnet when I have fears</i> – Keats • Handout BLM- Poetry artistic analysis • Analyze the poem from the standpoint of it's poetic devices much like earlier in the lesson. • Create an artistic interpretation or response to the poem you selected. <ul style="list-style-type: none"> ◦ Remember that this piece can be used in your digital portfolio ◦ stretch your creative boundaries ◦ use the activities we have done in lessons 2-5 as springboards or create your own (must be approved by the teacher) | <p>Assessment</p> <p>Assessment FOR Learning: feedback given throughout the creative process as well as at midpoint conference</p> <p>Assessment AS Learning: reflection throughout the creative process</p> <p>Assessment OF Learning: artistic pieces can be used in culminating task, creative feedback is given after presentation</p> |
| Consolidation | Approximately ____ min. |
| <p>Student – teacher conferences at halfway mark</p> <p>Presentation</p> <ul style="list-style-type: none"> • Each group presents their artistic interpretation • Observers must complete a Feldman analysis on 4 of the presentations. | <p>Assessment</p> <p>Assessment FOR Learning: written feedback given after presentation</p> <p>Assessment AS Learning: analysis of other presentations give insight into their own.</p> <p>Assessment OF Learning: Feldman analysis</p> |

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| | and artistic presentation may be used in culminating task |
| Lesson 8 – Title: 19th Century Poetry | |
| Subject(s): ENG1D, ALC 10 | Lesson Duration: Approximately 1 day. |
| Curriculum Expectations | Learning Goals |
| <p>ALC10 - Theory: -demonstrate an understanding of arts elements that are specific to each of the arts (e.g., line to visual art, melody to music); * demonstrate an understanding of the use of elements and principles in various artworks of their own and others; * create works in one art by applying elements and principles found in all the arts (e.g., space and rhythm in dance, line and repetition in music, dynamics and contrasts in drama, and form and movement in visual arts); * modify elements (e.g., line, form, colour, texture, dynamics, time, space) of a work to change its effect (i.e., change dynamics in a piece of music); * communicate a specific message, using appropriate materials, techniques, and technologies; * apply and document the use of improvisation in all the arts. Analysis- apply the process of critical analysis (initial reaction, description, analysis, interpretation, and judgement) to selected works and productions;</p> <p>ENG1D -</p> <p>Developing Vocabulary 3.3 identify and use several different strategies to expand vocabulary</p> <p>Organizing Ideas 1.4 identify, sort, and order main ideas and supporting details for writing tasks, using several different strategies and organizational patterns suited to the content and purpose for writing</p> <p>Form 2.1 write for different purposes and audiences using several different literary, informational, and graphic forms</p> <p>Sentence Craft and Fluency 2.4 write complete sentences that communicate their meaning clearly and accurately, varying sentence type, structure, and length for different purposes and making</p> | <p>Create an critical analysis as well as artistic interpretation of 19th Century poetry</p> |

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| logical transitions between idea | | |
| Materials/Resources Needed: | | |
| Victorian Costume <i>She walks in Beauty</i> – Lord Byron – as well as poetic devices analysis <i>The road not taken</i> by Robert Frost <i>Work without hope</i> by Coleridge | | |
| Minds On | Approximately ____ min. | Notes |
| The time traveller <ul style="list-style-type: none"> • Have another teacher (or vice principal) open the class by saying that you are running late, and will be to class shortly, until then the special guest for today will start the class. • Dress as a 19th Century proper Victorian woman \ man depending on your gender or comfort with cross dressing. • Talk casually about the time period. Ask questions – answer them yourself before students have a chance to answer. <ul style="list-style-type: none"> ◦ Examples of questions: <ul style="list-style-type: none"> ▪ “Have you heard the new Beethoven sonata? It’s just gorgeous!” ▪ “And that Pablo... Pablo what’s his name... Pablo P... pick, ah, Picasso.. He cut off his ear! Madness, just madness” ▪ “What do you think about this new upstart, Mr. Darwin? Well I think it’s just absurd, just think of what his mother would say!” ▪ “Did you know that soon we will be able to talk to someone else across the country! The telephone Bell called it.. I think it should be called plain lazy.” ▪ etc ◦ excuse yourself to the powder room to change. • Come back in to class in normal clothes and ask if you missed Miss Anne (a la polkaroo) • Get them to tell you what she said. | | Assessment Assessment FOR Learning: Assessment AS Learning: The debrief by the class will help them reflect on the event |
| Action | Approximately ____ min. | Notes |
| Poetic Analysis <ul style="list-style-type: none"> • Read <i>She walks in beauty</i> – Lord Byron • On an overhead or projector lead students through finding the poetic devices in the poem. Your turn <ul style="list-style-type: none"> • Have students choose one of the two other poems <ul style="list-style-type: none"> ◦ <i>The road not taken</i> by Robert Frost ◦ <i>Work without hope</i> by Coleridge • Handout BLM- Poetry artistic analysis • Analyze the poem from the standpoint of it's poetic devices much like earlier in the lesson. • Create an artistic interpretation or response to the poem you selected. <ul style="list-style-type: none"> ◦ Remember that this piece can be used in your digital portfolio ◦ stretch your creative boundaries ◦ use the activities we have done in lessons 2-5 as | | Assessment Same as Lesson 7 |

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| springboards or create your own (must be approved by the teacher) | | |
| Consolidation | Approximately ____ min. | Notes |
| Student – teacher conferences at halfway mark | | |
| Presentation <ul style="list-style-type: none"> • Each group presents their artistic interpretation • Observers must complete a Feldman analysis on half of the presentations. | | Assessment |
| | | Same as Lesson 7 |
| Lesson 9 – Title: Modern Poetry | | |
| Subject(s): ENG1D, ALC10 | | Lesson Duration: Approximately: 1 – 2 days |
| Curriculum Expectations | | Learning Goals |
| <p>ALC10 - Theory: -demonstrate an understanding of arts elements that are specific to each of the arts (e.g., line to visual art, melody to music); * demonstrate an understanding of the use of elements and principles in various artworks of their own and others; * create works in one art by applying elements and principles found in all the arts (e.g., space and rhythm in dance, line and repetition in music, dynamics and contrasts in drama, and form and movement in visual arts); * modify elements (e.g., line, form, colour, texture, dynamics, time, space) of a work to change its effect (i.e., change dynamics in a piece of music); * communicate a specific message, using appropriate materials, techniques, and technologies; * apply and document the use of improvisation in all the arts. Analysis- apply the process of critical analysis (initial reaction, description, analysis, interpretation, and judgement) to selected works and productions;</p> <p>ENG1D -</p> <p>Developing Vocabulary 3.3 identify and use several different strategies to expand vocabulary</p> <p>Organizing Ideas 1.4 identify, sort, and order main ideas and supporting details for writing tasks, using several different strategies and organizational patterns suited to the content and purpose for writing</p> <p>Form 2.1 write for different purposes and audiences using several</p> | | Create an critical analysis as well as artistic interpretation of modern Century poetry |

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| <p>different literary, informational, and graphic forms</p> <p>Sentence Craft and Fluency 2.4 write complete sentences that communicate their meaning clearly and accurately, varying sentence type, structure, and length for different purposes and making logical transitions between idea</p> | |
| <p>Materials/Resources Needed:</p> | |
| <p>Beatnik costume Spotlight and stage The Trumpet player – Langston Hughes – plus poetic devices analysis First stanza of <i>The Hollow men</i> by T.S. Eliot <i>Daddy</i> by Silva Plath</p> | |
| <p>Minds On Approximately ____ min.</p> | <p>Notes</p> |
| <p>The Beatnik -</p> <ul style="list-style-type: none"> • Set up a small stage with a spotlight (floodlight or lamp) • Dress in all black with a French beret – grow a moustache and goatee if possible • Speak like a beatnik and welcome the class – make sure to mention that in this poetry Jam we show appreciation by snapping – not clapping man • Test out the snapping. • Introduce your bongo player, or play them yourself • Perform the following poem in a beatnik style. <p style="padding-left: 40px;">You Better watch out You better not cry better not pout I'm telling you why Santa Claus is coming to town</p> <p style="padding-left: 40px;">(wait for laughter to die down)</p> <p style="padding-left: 40px;">He's making a list Checkin it twice Going to find out who's naughty and nice Santa claus is coming to town</p> <p style="padding-left: 40px;">He sees you when your sleeping He knows when you are awake He knows if you've been bad or good so be good for goodness sake</p> <p style="padding-left: 40px;">Oh, you better watch out You better not cry Better not pout I'm telling you why Santa Claus is coming to town Santa Claus is coming to town</p> <p>Discuss the delivery of the well known poem. What was different? How did it effect you at first?</p> | <p>Assessment</p> <p>Assessment FOR Learning: through discussion</p> <p>Assessment AS Learning: through discussion</p> |
| <p>Action Approximately ____ min.</p> | <p>Notes</p> |
| <p>Poetic Analysis</p> <ul style="list-style-type: none"> • Read <i>Trumpet player</i> by Langston Hughes • On an overhead or projector lead students through | <p>Assessment</p> |

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| <p>finding the poetic devices in the poem.</p> <p>Your turn</p> <ul style="list-style-type: none"> • Have students choose one of the two other poems <ul style="list-style-type: none"> ◦ First stanza of <i>The Hollow men</i> by T.S. Eliot ◦ <i>Daddy</i> by Sylvia Plath • Handout BLM- Poetry artistic analysis • Analyze the poem from the standpoint of it's poetic devices much like earlier in the lesson. • Create an artistic interpretation or response to the poem you selected. <ul style="list-style-type: none"> ◦ Remember that this piece can be used in your digital portfolio ◦ stretch your creative boundaries ◦ use the activities we have done in lessons 2-5 as springboards or create your own (must be approved by the teacher) | <p>Same as lesson 7</p> |
| <p>Consolidation Approximately ____ min.</p> | <p>Notes</p> |
| <p>Student – teacher conferences at halfway mark</p> <p>Presentation</p> <ul style="list-style-type: none"> • Each group presents their artistic interpretation • Observers must complete a Feldman analysis on half of the presentations. | <p>Assessment</p> <p>Same as lesson 7</p> |
| <p>Lesson 10 – Title: Culminating Task</p> | |
| <p>Subject(s): ENG1D, ALC10</p> | <p>Lesson Duration: Approximately 5 days.</p> |
| <p>Curriculum Expectations</p> | <p>Learning Goals</p> |
| <p>ALC10 – Create a work by applying concepts common to all arts areas</p> <ul style="list-style-type: none"> – create works in all arts areas by applying techniques specific to each – create works by using technologies and new technological information – use the creative process to produce artworks that demonstrate innovative connections among the arts – demonstrate the ability to conduct a step -by-step critical analysis of their own work and that of others – describe orally and in writing, the elements and principles of the arts found in their own work and that of others <p>ENG1D - Reading and literature studies</p> <p>1.5 extend understanding of both simple and complex texts by making connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them</p> <p>3.7 produce pieces of published work to meet criteria identified by the teacher, based on the curriculum expectations (e.g., adequate development of information and ideas, logical organization, appropriate use of form and style, appropriate use of conventions</p> | <p>Create a digital portfolio of your work this unit</p> |
| <p>Materials/Resources Needed:</p> | |

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| Computer Lab Digital Cameras Digital video cameras Audio recorders patience with technology | | |
| Minds On | Approximately 15-20 min. | Notes |
| Vuvox.com tutorial <ul style="list-style-type: none"> • Show them how to import digital files and how to arrange them. Show the Alpha and transparency functionality. • Show a couple of good examples Have students create a “slideshow” that reflects themselves using media from www.creativecommons.org | | Students do not need to use vuvox.com for the culminating task but many skills transfer over to other media. |
| | | Assessment |
| | | Assessment FOR Learning: Give on the fly oral feedback while students are working. Assessment AS Learning: The student's own work will be reflected upon as the activity progresses. |
| Action | Approximately 5 days | Notes |
| Other Tutorials <ul style="list-style-type: none"> • Show a couple of other tutorial sites, and how to search for tutorials on what they want to do. • Effective web searching is essential. Task: <ul style="list-style-type: none"> • Hand out BLM-culminating Activity • Using technology on the computer such as vuvox.com create a digital poetry portfolio of the work you have been doing this unit. • You can use vuvox, slideshow(PowerPoint), imovie, movie maker, website or if you have a different idea it must be approved by the teacher. • Must include: <ul style="list-style-type: none"> ◦ At least 5 pieces of your best work from this unit ◦ At least 4 of your best Feldman artistic analysis ◦ 3 of the four Art forms – Dance, Drama, Visual Art, and Music. ◦ Culminating reflection • You may have to re-perform some of your pieces if you are not happy with them. Ask partner groups early and budget your time wisely. Showcase <ul style="list-style-type: none"> • Showcase portfolios at an Arts night | | <ul style="list-style-type: none"> • The Mac website is great for tutorials for Mac products. • www.lynda.com is full of great useful tutorials, but it requires membership. • The students often know how to use programs, but don't always count on it |
| | | Assessment |
| | | Assessment FOR Learning: Feldman artistic analysis will be given written descriptive feedback, Mid task interviews will assess progress in creative process. Assessment AS Learning: Students will assessing their success through the culminating reflection. Assessment OF Learning: assessment of pieces of work based on a rubric, Feldman artistic analysis marked with a checklist |
| Consolidation | Approximately 20 min. | Notes |
| <ul style="list-style-type: none"> ◦ Culminating reflection <ul style="list-style-type: none"> ▪ How have you grown as an multidisciplinary | | Reflection can be done orally through recording technology |

artist throughout this poetry unit?

- What insights have you gained on poetry through integrating the Arts?
- What was your most successful moment?
- What would you redo if you had the chance?
- Other notes on personal reflection.

Assessment

Assessment FOR Learning: descriptive feedback on product and process

Assessment AS Learning: student culminating reflection through journaling, creative process and progress through daily teacher conferences,

Assessment OF Learning: Culminating task will be marked with a rubric and checklist